THE MAKING OF A TELEVISION DRAMA SERIES

DOCTOR WHO

THE INVASION OF TIME

TIME·SCOOP

UK: £2(rec) US: $4.50 Canada: $5.95

CMS

ISSUE 29

Context

THE INVASION OF TIME brought the fifteenth season of **Doctor Who** to a close. But opinions were divided as to what sort of close. Most fans agreed that the first four episodes were excellent, but for once the arrival of an old enemy did not lift the popularity. **Peter Anghelides** asks whether there really is such a divide between the sections of the story.

The arrival of the Sontarans was a complete surprise - even to Graham Williams and Anthony Read, who expected only a few weeks earlier to be dealing with Gallifreyan killer-cats. Graham Williams explains opposite (and in *Production*) why David Weir's original script fell through.

But whatever the changes, the story was still set on the Doctor's home planet. **Craig Hinton** examines what the story meant for the mythos of the Time Lords.

Strike One explains the background to the BBC strike which forced the story to become the most location-intensive **Doctor Who** made till then. *Production* includes extensive notes on continuity as well as the usual explanations and illustrations of the making of THE INVASION OF TIME. And how the viewers received the story is explained in *Audience*. □

IN-VISION (ISSN 0953-3303) Issue 29, completed and first published January 1991
COMMISSIONING AND CONTRIBUTING EDITORS: Justin Richards and Peter Anghelides
PUBLISHER: Jeremy Bentham
DISTRIBUTION ASSOCIATE: Bruce Campbell
CONTRIBUTORS TO THIS ISSUE: Alison Bauget, Tony Clark, Craig Hinton, Mathew Homewood, Andrew Martin, John Nathan-Turner, Andrew Pixley, Martin Proctor, Martin Wiggins, Graham Williams
FORMAT BY: Justin Richards/Peter Anghelides, June 1986
DOCTOR WHO COPYRIGHT: BBC tv 1977, 1991
PHOTO ORIGINATION: Vogue Typesetters
COLOUR: Banbury Repro
PRINTERS: Banbury Litho
EDITORIAL ADDRESS:
29 Humphris Street, Warwick CV34 5RA UK
SUBSCRIPTIONS:
8 issues for £16 (add £2 for card envelopes) to: Jeremy Bentham, 13 Northfield Road, Borehamwood, Hertfordshire WD6 4AE UK

CAST

DOCTOR WHO ..... Tom Baker
VARDAN LEADER Stan McGowan (I-4)
LEELA ..... Louise Jameson
VOICE OF K-9 .. John Leeson (I-4,6)
ANDRED ..... Chris Tranchell
CASTELLAN KELNER Milton Johns
VARDAN ..... Tom Kelly (I-2,4)
CHANCELLOR BORUSA John Arnatt (I-3,5-6)
LORD GOMER Dennis Edwards (I-3)
LORD SAVAR .. Reginald Jessup (I)
GOLD USHER Charles Morgan (I-3)
GUARD ..... Christopher Christou (2)
RODAN ..... Hilary Ryan (2-6)
BODYGUARD ... Michael Harley (3)
NESBIN ..... Max Faulkner (3-6)
ABLIF ..... Ray Callaghan (3-5)
PRESTA ..... Gai Smith (3-6)
JASKO ..... Michael Mundell (3-5)
CASTELLAN GUARD Eric Danot (4)
STOR ..... Derek Deadman (4-6)
SONTARAN ..... Stuart Fell (5-6)

Small and non-speaking

GUARDS ..... Michael Harley (I-3), Eric Danot (I-2,3) (part 3, OB sequences only)
OUTER GALLIFREYANS (film) Mike Mungarvan (3), Bobby James (3), Alan Forbes (3-4) David Melbourne (3-4)
OUTER GALLIFREYANS (studio) Mike Mungarvin (4-6), Bobby James (4-6)
EXTRAS (film) ..... Derek Hunt (4), Mark Holmes (4)
EXTRAS (OB) .... James O'Neill (2), John Tucker (2), Laurie Goode (3), Peter Roy (3), Mort Jackson (3), Robert Smythe (3-4)
EXTRAS (studio) .. Michael Sliwoski (1-2), Robert Smythe (1-2), Peter Roy (1-2,4), Mort Jackson (1-2,4), Giles Melville (1-4), Martin Grant (1-4), Tony Snell (1-4), Buddy Prince (1-4), Julian Hudson (4), Norman Rochester (4-5), Martyn Richards (4-5)

CREDITS

TITLE MUSIC BY ..... Ron Grainer & the BBC Radiophonic Workshop
INCIDENTAL MUSIC Dudley Simpson
SPECIAL SOUND ..... Dick Mills
PRODUCTION ASSISTANT Colin Dudley
ASSISTANT FLOOR MANAGERS Terry Winders, Romey Allison
DIRECTOR'S ASSISTANT Joy Sinclair
FILM CAMERAMAN Ken Westbury
FILM CAMERA ASSISTANT John Sennett
FILM SOUND RECORDIST Graham Ware
FILM SOUND ASSISTANT Patrick Quirke
FILM OPERATIONS MANAGER Ian Brindle
FILM EDITOR ..... Chris Wimble
OB LIGHTING ..... John Stirling, Tommy Thomas
ENGINEERING MANAGER Bob Wade
OB SOUND ..... Ian Leiper
OB CAMERAMEN
No.1 ..... David Goutier
No.2 ..... Alan Hayward
STUDIO LIGHTING . Mike Jefferies
TECHNICAL MANAGER Errol Ryan
STUDIO SOUND ... Anthony Philpot
GRAMS OPERATOR Gerry Borrows
VISION MIXER ..... Shirley Coward
ELECTRONIC EFFECTS Dave Chapman
SENIOR CAMERAMAN Jim Atkinson
CREW 5
FLOOR ASSISTANTS . Sue Williams, Renny Tasker
COSTUME DESIGNER .... Dee Kelly
COSTUME ASSISTANTS Dennis Brack, Richard Winter
MAKE-UP ARTIST Maureen Winslade
MAKE-UP ASSISTANTS Karen Sherrie-Morton, Vicky Pocock, Vanessa Poulton
VISUAL EFFECTS DESIGNERS Colin Mapson, Richard Conway
DESIGNER ..... Barbara Gosnold
PRODUCTION UNIT MANAGER John Nathan-Turner
STORY ..... David Agnew (Graham Williams & Anthony Read)
SCRIPT EDITOR ..... Anthony Read
PRODUCER ..... Graham Williams
DIRECTOR ..... Gerald Blake

TRANSMISSION

PART 1: 4 February 1978, 18.25.27 (25' 19")
PART 2: 11 February 1978, 18.24.24 (25' 02")
PART 3: 18 February 1978, 18.24.21 (25' 02")
PART 4: 25 February 1978, 18.25.11 (23'31")
PART 5: 4 March 1978, 18.26.55 (24' 57")
PART 6: 11 March 1978, 18.25.02 (25' 44")

FILM

Part 1: Specially-shot model film, 16mm, silent, 15ft. Other, 16mm, silent, 10ft. Titles (35mm, sound), opening 47ft, closing 82 ft.
Part 2: Specially-shot model film, 16mm, silent, 6ft. Other, 16mm, silent, 26ft. Titles (35mm, sound), opening 47ft, closing 82 ft.
Part 3: Specially-shot 16mm, silent, 175ft. Titles (35mm, sound), opening 47ft, closing 108 ft.
Part 4: Specially-shot model film, 16mm, silent, 5ft. Other, 16mm, silent, 142ft. Titles (35mm, sound), opening 47ft, closing 108 ft.
Part 5: Specially-shot 16mm, silent, 73ft. Titles (35mm, sound), opening 47ft, closing 82 ft.
Part 6: Specially-shot 16mm, silent, 413ft. Titles (35mm, sound), opening 47ft, closing 108 ft.

OB VIDEO

Part 1: Amount recorded: 13' 40" Amount used: 11' 10"
Part 2: Amount recorded: 15' 29" Amount used: 12' 40"
Part 3: Amount recorded: 13' 45" Amount used: 9' 40"
Part 4: Amount recorded: 7' 15" Amount used: 6' 30"
Part 5: Amount recorded: 16' 30" Amount used: 12' 00"
Part 6: Amount recorded: 11' 00" Amount used: 7' 05"

Cover by Tony Clark

Graham Williams

LONG before Terry Gilliam did it in Brazil, I envisaged the interior of the TARDIS as looking like the interior of a gasometer. The whole idea was to get an impression of immense size, to have the camera sited at the bottom of this enormous cylinder looking up and panning back from a catwalk by a small door or hatchway at the top through which the Doctor would enter.

However, we failed to find any suitable gasometers, or even a ship's cargo hold, which was my other suggestion, and so we had to settle for using a mental hospital in Redhill. The best laid plans...

I didn't get a break after THE INVASION OF TIME. In fact, quite the reverse. The **Doctor Who** production schedule (according to the wallchart in the office) extends to 53 weeks, proof that the BBC reaches parts of the calendar others cannot reach. You have to start planning your second season about halfway through your first, because your initial second season director is going to join you around the time you are syphering story five of season one. By then, you must have a script, which means you must have made decisions, about umbrella themes, casting, who's staying and who is going, what level you want to hit, what type of stories you want to go for, and so on.

I think to everyone it was a blessing when Louise announced she wanted to go after INVASION OF TIME. Certainly it was a blessing for her because by that point she and Tom were getting on so badly it was starting to show on the screen, which was unforgivable.

I had had a look at the savage huntress character. I liked very much everything Louise had done, but I personally found the role of Leela to be immensely uninteresting. It really wasn't going anywhere at all. Once you've stopped the plot for the umpteenth time to explain to Leela that it is wrong to arbitrarily kill someone, or that you don't just pound in blindly to save somebody from a fate worse than death without thinking about it first, the dialogue becomes very patronising.

Philip Hinchcliffe had said he wanted to do an Eliza Doolittle with Leela, that the Doctor should civilise her, but if you look at *Pygmalion*, Professor Higgins doesn't civilise Eliza at all - he just teaches her to speak properly.

I wanted to evolve a character that the Doctor could speak to about the plot without it sounding like the talking cabbage notion Tom was so keen on. In retrospect, I shouldn't have written Louise's character out quite so blandly as I did. I'm afraid that was just me in a tiff for which I can only apologise.

The horrors of writing and getting INVASION OF TIME underway with such horrendous production conditions prevailing on UNDERWORLD had just about got to me when Louise strolled up and announced she was definitely not going to do next year after all. That was just about all I needed to hear then.

So I figured my two options were either to kill her (which I dismissed because it would have ended the season on a downer) or have her stay behind on Gallifrey to the hum of Hollywood strings playing the wedding march. □

RECORDING

6th November 1977: Rehearsal 11:00, rehearse/record 14:30-17:30 (recording C6HT/B20547/A), rehearse/record 19:30-2200 (recording C6HT/B20547/B)
7th November 1977: Rehearse/record 11:00-12:00 (recording C6HT/B20548/A), rehearse/record 14:30-17:30 (recording C6HT/B20548/B), rehearse/record 19:30-2200 (recording C6HT/B20548/C)
8th November 1977: Rehearse/record 11:00-12:00 (recording C6HT/B20549/A), rehearse/record 14:30-17:30 (recording C6HT/B20549/B), rehearse/record 19:30-2200 (recording C6HT/B20549/C)

SYPHER DUB

Part 1: 11th October 1977 (according to BBC records - real date may be 10th November 1977 or 11th January 1978)
Part 2: 1st January 1978
Part 3: 3rd January 1978
Part 4: 15th January 1978
Part 5: 20th January 1978
Part 6: 28th January 1978

PROJECT NO.s

Part 1: 2347/2251
Part 2: 2347/2252
Part 3: 2347/2253
Part 4: 2347/2254
Part 5: 2347/2255
Part 6: 2347/2256

MUSIC

Part 1: 2' 03", 2'34"
Part 2: 4' 55" (links M16 / M25 A), 23", 21"
Part 3: 4' 05", 16"
Part 4: 5' 29", 09"
Part 5: Composed 8' 38", used 8' 36"
Part 6: 4' 01" (links M61/M70), 21"(link M65). Also phrase of *Colonel Bogey* (by K. Alford-Boosey & Hawkes) whistled by Tom Baker as he walks through a TARDIS corridor.

REFERENCES LITERATURE

DICKS, Terrance *Doctor Who and the Invasion of Time* (Target, 1979)
SHAW, George Bernard. *Pygmalion* (1916)
TULLOCH, John & ALVARADO, Manuel. *Doctor Who: The Unfolding Text* (MacMillan, 1983)

ARTICLES

Aggedor 7, August 1984 (Richard Marson thinks it's a good script for Leela; Alec Charles sees it as consolidating the DEADLY ASSASSIN image of Gallifrey)
BOC Pennant, January 1978 (Report of location shooting at BOC premises)
Catch 22, October 1984 (Craig Hinton thinks the Sontarans are acting out of character by manipulating the Vardans)
Celestial Toyroom, May 1978 (Jan Vincent-Rudzki prefers part 1-4 to 5 & 6; Jeremy Bentham points out that TARDIS shape is "infinitely variable" - DEADLY ASSASSIN, and includes the interior)
Daily Mail, 21 January 1978 (Romana)
Doctor Who Digest 8, April 1978 (Keith Miller loathed the story)
Doctor Who Files Season 15 (John Peel comments)
Doctor Who Magazine 116, August 1986 (David Howe suggests Doctor reconfigured TARDIS corridors to confuse Sontarans)
Doctor Who Magazine 118, October 1986 (Anthony Read interview)
Doctor Who Magazine Winter Special, November 1986 (Graham Williams interview; Louise Jameson comments)
Doctor Who Magazine 25th Anniversary Special, November 1988 (Peter Anghelides & Justin Richards say jelly babies are a metaphor for power in the interplay between the Doctor and Kelner)
DWAS Yearbook May 1978 (Review by Jan Vincent-Rudzki, comments that story starts in the middle, and only Borusa remembers the Doctor from THE DEADLY ASSASIN)
DWB 24 & 25, July 1985 (Graham Williams interview)
Fan Aid, March 1985 (Justin Richards says purpose of the inaccessibility of the Dr/K-9 conversations is to keep the audience in the dark)
Fantasy Image, October 1984 (Andrew Evans thinks tie-up with DEADLY ASSASSIN might alienate casual viewers)
Gallifrey 3, March 1978 (Review by Tim Dollin, comments from Martin Wiggins)
Gallifrey 4, May 1978 (Ian MacLachlan thinks Gallifrey underpopulated; Cliff Joseph likes the TARDIS brickwork)
Gallifrey 5, August 1978 (Owen Tudor thinks MCP Time Lords presented though Rodan)
Gallifrey 6, October 1978 (Graham Williams says Rodan an attempt to get away from MCP Time Lords)
Gallifrey 7, December 1978 (Graham Williams says story written in two weeks, also TARDIS interior is customisable)
Highlight 2, December 1984 (Tim Westmacott dislikes the Demat Gun)
Laserson Probe 7, April 1984 (Robert Holmes says he dislikes the story's treatment of the Sontarans)
Oracle 7, April 1978 (David Howe thinks the story made a mockery of the Sontarans)
Oracle 8, May 1978 (Owen Tudor thinks the story tried too hard to please fans and buffs)
Oracle 2/2, October 1978 (D.C. Taylor on the brick walls; Owen Tudor thinks the Time Lords too naive)
Paradise Lost 2, July 1984 (David Tanner sees drop-out Gallifreyans as being based on life of Buddha)
Quark 2, July 1978 (Review by Jon Saville)
Shada Special, December 1983 (Thomas Noonan - multi-consciousness of the programme and anti-heroic Time Lords)
Shada 18, July 1984 (David Richardson on characters; Richard Marson reviews the story)
Tardis 2/8, December 1977 (Says THE INVASION OF TIME may affect the show's future development)
Tardis 3/2, April 1978 (Comments from Gordon Blows, Keith Williams and Tim Munro)
Tardis 3/3, June 1978 (Howard Langford comments - are Vardans allies or pawns of the Sontarans?)

Tardis 3/4, August 1978 (Paul Trainer comments on Leela's departure)
Tardis 8/2, June 1983 (John Arnatt interview)
Time Out, 10-16 February 1978 (Found the story promising on the strength of part 1)
Time Out, 10-16 March 1978 (Describes the story as "bizarre")
Transmat, July 1978 (Analysis by Paul Greet, who is not impressed - eg, Demat gun is a disgraceful sign that the writer had run out of ideas)
Unearthly Child, February 1984 (Robert Hill says story makes dynamic use of the Doctor)
Vortex 3, March 1978 (Queries why Sontaran's guns work and Andred's does not)
23-11-63 1, May 1978 (Tim Robins sees opening spaceship shots as a lift from *Star Wars;* Gary Hopkins points out plot oddities)

FILMS

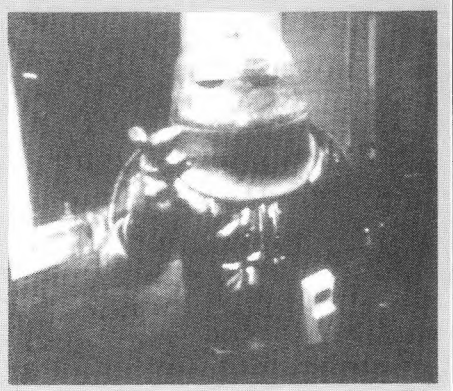
Brazil (Gilliam, 1985)
Star Wars (Lucas, 1977)
2001: A Space Odyssey (Kubrick, 1968)

TELEVISION

Blake's Seven (BBC 1978-81)
Brett (BBC)
Coronation Street (ITV)
Crackerjack (BBC)
Doctor Who (BBC, 1963-)
East Enders (BBC, 1984-)
The Expert (BBC)
Logan's Run
The Onedin Line (BBC)
Quiller (BBC)
Play for Today - Hell's Angels (BBC)
Softly Softly Task Force (BBC)
Space: 1999 (Anderson/Burr, 1975-6)
Star Trek (Desilu/NBC, 1966 -1969)
Survivors (BBC 1975-1978)
Target (BBC 1978-1980)
The Troubleshooters (BBC)
The Water Margin (NTV Tokyo)

DOCTOR WHO

The Abominable Snowmen (NN)
The Deadly Assassin (4P)
Horror of Fang Rock (4V)
Image of the Fendahl (4X)
The Invasion of Time (4Z)
The Invisible Enemy (4T)
Pyramids of Mars (4G)
The Sontaran Experiment (4B)
Spearhead from Space (AAA)
State of Decay (5P)
The Stones of Blood (5C)
The Talons of Weng-Chiang (4S)
The Three Doctors (RRR)
The Two Doctors (6V)
Underworld (4Y)
The War Games (ZZ)



The Wisd

PETER ANGHELIDES asks if the difficulti

FOR a story created out of such adverse circumstances, THE INVASION OF TIME holds together remarkably well. It is a complex six-parter which does not fall tidily into four and two as easily as some reviewers suggest. Themes and narrative combine to make the whole story cohesive, there is some excellent characterisation, and it's very funny.

Tom Baker's increasingly definitive portrayal allowed Graham Williams and Anthony Read to exploit viewers' expectations of the Doctor. Williams suggested in an earlier **IN-VISION** interview, he had come to understand his lead actor's motivation; this script, largely the work of Williams, shows that the producer had a firm understanding of Baker's character too.

The fourth Doctor's eccentricity is stretched to new limits in this story. He seems distracted when first returning to the TARDIS; he bellows at his fellow Time Lords in an appalling manner; he orders Leela around, and then questions his own orders; he makes the obviously-unsound Kelner the acting Vice-President; he breaks off discussions about affairs of state to ensure that senior colleagues supervise the decoration of his office; he plays hopscotch in the Capitol's corridors; even the Matrix seems to reject him. At times, the audience must suspect that his irrationality has gone too far. His manic laughter, previously so infectious seems threatening at the end of part two.

But this is not, as some suggest, signs of Baker's cavalier approach to the part. It is, instead, an example of one of Baker's better performances, exploiting the surprising strengths of this hurriedly- written script. It is only because we have learned, like Leela, to trust the Doctor that we are alert for any indications that the Doctor is playing the Vardans along. What is impressive is how long we are left wondering.

There are hints throughout the first episodes, of course. For example, he may profess to be "honoured to be allowed to serve [the Vardans'] glorious cause", but after signing the contract he keeps their pen. Borusa says that the Doctor could never deceive him, and in questioning what appears to be a rather grand student prank asks: "What exactly are you playing at?" And we are used to seeing K-9 left behind in the TARDIS, but perhaps this time realise that we are seeing quite a lot of him apparently doing nothing. When the Doctor appears to become obsessive about the lead decoration in his office, we know he has something up his sleeve. And when we see his real feelings in the TARDIS, when he has to lock Leela out, we recognise his true character, struggling against his desire to allow her in to safety.

After the Doctor reveals his hand to Borusa, the hints start to become danger signals. Now that we know the Doctor is betraying the Vardans, we worry about the visible signs of this: he has renegade Time Lords expelled instead of executed (not the action of a "first-rate dictator"). We know already that the Vardans are suspicious of the Doctor, and later they reveal to Kelner that they suspected him all the time.

We can then look back and acknowledge the Doctor's bravery and political adroitness: he manipulates the Time Lords with their own rules, be it the formal inductions and appointments on the High Council or the way that Gallifreyans are supposed to bow before the Great Seal of Rassilon. He is not afraid in this story to kill without compunction with a fearsome weapon, nor to threaten his friends and colleagues with death rather than risk a greater catastrophe.

THE INVASION OF TIME is concerned with many dualities, particularly the reversal of normal alliances. Kelner's tame guards are set against Andred's men and others. The Vardans quibble among themselves about the Doctor's trustworthiness. Even the Sontarans have to be threatened by their leader to get the job done.

A more major example is the Time Lords themselves. The High Council of argue over bureaucratic details and legalistic niceties, and the Doctor treats senior members like lackeys. The Time Lords who dropped out

Rodan and Leela

om of Rassilon

es of making THE INVASION OF TIME showed on the screen

Stor and Castellan Kelner

and became Outsiders fight back against their previous colleagues, who are now aiding the invaders. The Doctor is set against his mentor, Borusa, and is even obliged to ask after they combine forces: "You're my friend, aren't you Borusa?", and to threaten his life for the Great Key.

Kelner symbolises the divisions in the Time Lord ranks. Even before the invasion Andred clearly cannot stand him; Lord Gomer, the Surgeon General, "never saw eye-to-eye" with the Castellan either. When the invasion takes place, Kelner is able to avenge his petty, long- held grievances against both of them, and others, by expelling or pursuing them. Other Time Lords are not so lucky, and are gunned down in front of the Doctor's TARDIS.

Kelner's betrayal is profound, not merely cowardly. He obviously sees he can profit from a betrayal of colleagues who would never elect a "jumped-up guard" as President. Milton Johns' marvellously subservient performance captures the obsequiousness and deviousness of the Castellan perfectly. Kelner realises he cannot flatter the Sontarans as he could the Doctor and the Vardans, and receives several blows from Stor for his attempts. And while he does have some support forced from him by Stor's threats, by the end of the story he has on a number of occasions volunteered otherwise unknowable information to the Sontaran leader. Considering the nature of his betrayal, it is a surprise that Kelner merely vanishes into the background at the conclusion of episode six, instead of receiving a richly-deserved fate at the hands of his new masters.

Another opposition is more shocking to the audience: that of the regulars. As the story opens, the Doctor and Leela are separated physically by the locked TARDIS doors and scanner. On his return, the Doctor cuts off communication with Leela by making her tell K-9 to keep her quiet. Later he banishes her from the Capitol. Leela's response is to reject the Doctor's new role: "Keep your Lord President," she snaps, "I'll keep my Doctor. He has a plan." Despite her time with the Doctor, she has not learned the necessary hypocrisies of civilised behaviour, exemplified in her uncertainty about kneeling during his induction. She somehow knows the Doctor cannot betray his people. Although she tries to rationalise it (she must have been "Banished for a reason"), she ends up returning to instinct when Rodan points out that reason dictates that the Doctor is a traitor ("then reason is a liar!"). She acts instead of thinking: '"Discussion is for the wise or the helpless, and I am neither". In the end, it is her feelings which cause her to stay on Gallifrey.

Throughout, the Doctor has demonstrated that he can work efficiently without her - ironic considering that the Doctor's previous stay on Gallifrey saw him without a companion. He trusts her (indeed. he entrusts the Great Key to her), but he doesn't need her. He doesn't even need K-9, having created a better model.

Andred leads his guards into the Panopticon

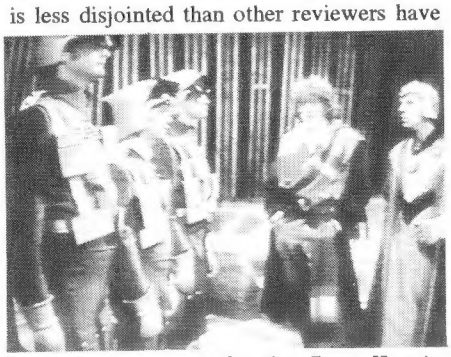
The Wisdom of Rassilon

Leela can therefore choose her own companion (Terrance Dicks' novelisation suggests she was allowed to do this in her Sevateem tribe). Her choice of Andred, with whom she was previously arguing and fighting ("Keep your fine clothes and your useless baubles"), indicates that the oppositions and disturbances in the story have been re-

solved by the final episode. Before. her only affection was for "little K-9", and she said to the Doctor: "I'm not leaving you. Every time I do, you get into trouble." By the end of the story, she knows this is no longer the case. The Doctor can take up weapons against his enemies and vanquish them alone, and she has found someone to kiss other than K-9.

It is interesting to note Rodan's role in the story at this point. Clearly she is the sort of companion Williams and Read were thinking about, and who eventually became Romana. She does everything you expect of a **Doctor Who** companion: she snivels at the slightest hardship, she does menial tasks, and she gets hypnotised.

These concerns carry through all six episodes, which suggests to me that the program is less disjointed than other reviewers have



implied. The search for the Great Key is established in episode one, but not resolved until after the Sontaran shock troops arrive. The Doctor's discussion with Borusa about the need to balance detachment and concern permeates the story.

Perhaps one can make a case that this story points out how ridiculous the Time Lord philosophy of non-interference is. The Doctor has to come back as an outsider to rescue the Time Lords, and then put a time loop around the Vardan source planet. The Doctor's notions of responsibility and respect to the race that condemned him for interference require him at the beginning to appear irresponsible and disrespectful. To make Gallifrey secure, the Doctor has to lower its defences while keeping his own mental barriers in place. The Doctors' familiar attitude to Time Lord life is worked neatly into the story, as in this exchange with K-9 in the TARDIS:-

DOCTOR: *Hello boy, how's it going?*
K-9: *Nothing is going anywhere, Master. A state of perfect inertia.*
DOCTOR: *I know we're not going anywhere. I don't like the idea of inerti being perfect.*

In the end, the old order is comprehensively overturned, and maybe it is this dismissal of the fussy old ways of the Capitol that leads to the Gallifrey of ARC OF INFINITY, which looks like a fast-food joint. Certainly, the rowdies from outside the city bring into it life in the raw: death by bow and arrow instead of staser bolts, and in place of manu-

factured fabric they wear animal skins (possibly from killer cats). Even Borusa is won round at the end, and is seen joking with the Doctor and relaxing by the TARDIS pool with a long drink and a back copy of **IN-VISION**.

I think the reason people see the final two episodes as distinctly different is that the hectic pace of the first four episodes with mystery villains compares unfavourably with the more sedately-paced chase sequences featuring monsters we recognise.

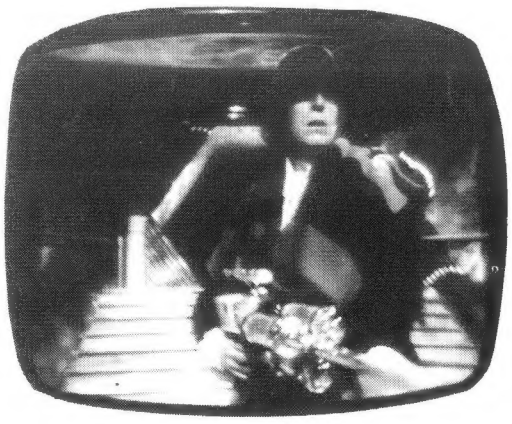
When the Doctor describes the Vardans' real appearance as "disappointing", he is right. In narrative terms, it is a clever reversal of our expectations, but the lacklustre performance by the actors doesn't help. Still, the idea of creatures who can travel along wavelengths of any sort is novel for **Doctor Who**, if rather baffling. At least we are prepared for this by the delightful character scene before the Presidential induction where two Time Lords (one obviously bored stiff) discuss the hobby of wavelength broadcast power transduction. This is only one example of the tighter plotting in the opening episodes: we enter the story as viewers, for example, long after the Doctor has met the Vardans (and we never learn how that happened), and are catching up on the Doctor's plan until he and K-9 complete it. After that, he has to resort to his own skills and instincts, which introduces another different quality to the last third of the story.

There is much else to enjoy about this story, especially the amusing dialogue. There are a couple of contradictory cuts: for example, the Vardans say that the Doctor understand discipline, but the next shot is of Borusa damning his indiscipline. Leela thinks that an area of the TARDIS is called "deja vu", and thinks she may have been insulted when the Doctor describes her efforts as "proficient". There are many typical Baker touches: the Doctor alliteratively points out that "Sontaran Special Space Service" is "carrying alliteration a little far"; or he looks at his palm as he says he knows the TARDIS like the back of his hand. Even K-9 gets to crack a funny at Andred's expense.

Gerald Blake's direction is often interesting and inventive. There are striking shots of K-9 swivelling to destroy the transduction barriers, and angled chase shots in the TARDIS. And the way that the Doctor and K-9 interact, in both long shot and close-up make up, for the rather odd way in which K-9 sometimes has to stun guards.

Naturally, there are other oddities too, particularly concerning the Sontarans: it doesn't seem to make sense for them to destroy Gallifrey after all their efforts, and there are very few Sontaran shock troops considering they are cloned in such plentiful quantities. There are narrative difficulties too: the Demat gun is created and destroyed rather too conveniently, for example. Another problem is the large cast of heroes: once Leela is banished, it is necessary for her to face trials in the wilderness, so the Outsiders become necessary. But once in the Capitol, it seems too untidy to have them all troop through the TARDIS, and so several have to be killed off. And incidentally, it's a wonder Rassilon ever had time to tame the Eye of Harmony, considering how many trinkets he was creating and disguising at the same time.

Still, given the extraordinary difficulties the production suffered, these are perhaps excusable. Compared with its contemporaries, THE INVASION OF TIME is a suitably stirring conclusion to an interesting and imaginative season. □



Audience

ITV (LONDON region) SATURDAY 11th MARCH 1978

| | | |

Production

David Weir had been the personal choice of Anthony Read. Leaving UNDERWORLD in the capable hands of Bob Baker and Dave Martin freed the new **Doctor Who** script editor to concentrate on the six-part script he had asked Weir to submit for the season 15 finale.

The partnership between Read and Weir stemmed back to their days together on the Sixties BBC series **The Troubleshooters** (originally titled *Mogul*), which Read had produced. A big budget show, it ran for three years and made stars out of Philip Latham and Ray Barratt. All episodes ran to fifty minutes, and most were a mixture of studio recorded interiors and filmed exteriors - many of them on foreign and even exotic locations.

A seasoned television writer even before **The Troubleshooters**, Weir's first script for Read was the first season's IF YOU CAN'T LICK 'EM... episode, broadcast in May 1966. More than a dozen scripts followed over the next few years, all of them highly rated, establishing for Weir a strong repuation as a drama/adventure series writer.

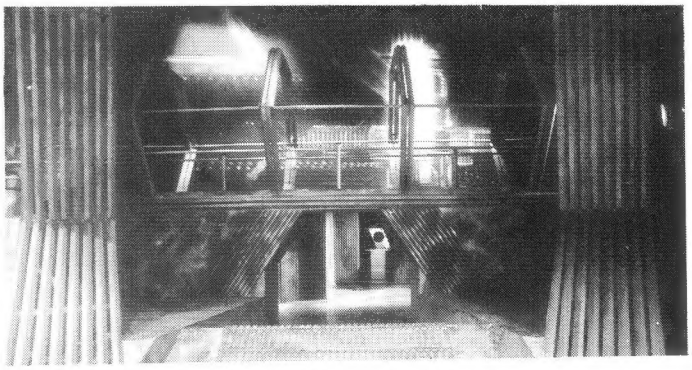
He subsequently wrote scripts for **Brett**, **Quiller**, many episodes of **The Onedin Line**, and was responsible for the BBC's version of NTV Tokyo's **The Water Margin** in 1978. Prior to **Doctor Who** his principle science-fiction script work had been the BLACK SUN episode of **Space: 1999**.

Graham Williams had originally wanted Robert Holmes to write the six-parter. Greatly enamoured of THE DEADLY ASSASSIN (albeit not for its violent content), Williams' notion was for Holmes to write a sequel, also set on Gallifrey, that would explore more deeply the politics and philosophies of the Time Lords, revealing more about them their complex world. One theme that stuck in Williams' mind that he wanted developed was that all Time Lords are Gallifreyan, but not all Gallifreyans are Time Lords.

Holmes declined the invitation, having only just left **Doctor Who**. He did, however, agree to let Williams use the character of Cardinal Borusa. The job was passed to Anthony Read's choice of David Weir.

Taking Graham Williams' brief on board, Read and Weir worked out a storyline involving the Time Lords and a race of Cat People who were also a native species to Gallifrey. Within this framework they wanted to use a context about the natural cruelty of cats (creatures who will kill for sport) and a reworking of **Star Trek**'s BREAD AND CIRCUSES episode, where gladiator games in an amphitheatre are still a feature of an advanced civilisation's lifestyle.

The working title for this serial was to be "The Killer Cats of Geng Singh" (or "Gin Sengh", spellings vary). By all accounts, Weir's script writing got heavily bogged down and delayed. As the production team were committed to the story, some of the crew and cast had already been engaged before the scripts were ready. These included Gerald Blake as director, and costume designer Dee Kelly (who put together several sketches visualising the Gallifreyan Cat People's appearance). Another appointment was designer Roger Murray-Leach, who had created the sets for THE DEADLY ASSASSIN the year before. John Arnatt was cast in the role of Borusa, because Angus MacKay was not available.



A gallery of the Panopticon

When Weir's scripts were finally delivered they were totally unusable. Lengthy tracts of location filmed material were set in a giant stadium (Wembley was suggested), packed to capacity with blood-lusting Cat People.

Even more than in the case of Robert Banks Stewart, non-**Doctor Who** viewer David Weir had misunderstood the limitations of the series and had over-estimated how much of the illusion could be achieved using electronic and visual effects. His scripts just could not be realised on **Doctor Who**'s budget, although he did receive a payment for the work done.

Graham Williams explained to IN-VISION: "When 'Killer Cats' eventually thudded onto the desk a week before the director was due to join, it was utterly unusable. There were crowd scenes in Wembley Stadium stipulated which, the last time I heard, would have required some 96,000 human-shaped cat costumes. In a way, that is text book proof that some writers are more suited to **Doctor Who** than others, irrespective of their background and work on other shows. David Weir is a fine writer, and had obviously been brought on by Tony Read on the basis of work they had done together in the past. But I still remember Tony in my office, with his head in his hands, saying: 'I don't understand it. How can he have done this to me?'. And that didn't help matters much either."

The end result was a three week total hiatus on a show already behind schedule. In his interview in issue 28, Graham Williams describes what happened next. Essentially, Williams and Read called Robert Holmes for advice. Holmes advised them to try writing a four-part story with a two-episode sub-plot appended. Then, over a lengthy drinking session in the BBC bar Williams and Read worked out a skeleton structure for THE INVASION OF TIME (which may have had the provisional title "The Invaders of Time").

Scripting

They realised the killer cats had to be dropped as a plot element for two reasons. Firstly, they were David Weir's creations. Secondly, and more critically, the time to design and build complex masks and costumes had gone. By the time actors had been engaged for the revised script, it would be too close to filming to make the costumes. Whatever they wrote, Williams reasoned, the material recorded or filmed first would have to rely either on costumes and masks in stock, or on costumes that could be put together quickly from existing designs.

Graham Williams told IN-VISION: "As I recall, I went down and had two very stiff drinks in the BBC Club with Tony. Then we sat at a table and I started telling him the story of THE INVASION OF TIME. I asked him if he thought he could write the script in six days. He said no, he thought he could do it in two weeks, which he did. It wasn't a detailed storyline to begin with - I imagine if we had been writing it down it would have covered about six or seven sheets of A4 paper, but it was enough to go on.

"I have been asked many times where the inspiration for THE INVASION OF TIME came from but I honestly have no idea. Where does inspiration come from? Probably from the bottom of the gin and tonic I was drinking at the time, if the truth be known."

Anthony Read took a fortnight to complete his scripts, but even when they were delivered the following

Leela in the TARDIS swimming pool

Monday they lacked much of what Graham Williams was looking for. So Williams took them home and, over a four day period when he slept very little, rewrote them himself into the final rehearsal scripts for THE INVASION OF TIME.

The Sontarans were a last minute inclusion in the plot outline, but they fulfilled all the above requirements. James Acheson's designs for the Linx/ Styre costume were still in stock as were all the outfits worn by the Time Lords and the Chancellery guards in THE DEADLY ASSASSIN. Graham Williams phoned Robert Holmes for permission to use the Sontarans. Although not a great fan of using 'old monsters' in the series, Williams recognised their inclusion would give the six-parter a good end-of-season hook.

"I would not say THE INVASION OF TIME was written to any predetermined Doctor Who formula," Williams explained to IN-VISION, "except that I did bear in mind something that Bob Holmes had said over and over again, because it had caught him unawares from time to time. With any six-parter, you have an absolute bitch of a job at the end of episode four. All **Doctor Who** stories tend to end comfortably at the end of episode four, and yet with six-parters you still have two more episodes to go. Bob's device was always to use a sort of 'dog-leg', where the story goes off into a kind of sub-plot or a tangent and then comes back again in time for the big finale in part six.

"I tried that same ploy with, I think, a degree of success, holding back the appearance of the Sontarans until the end of part four. Of course, the whole thing would probably have looked a lot better had the production of the story gone smoothly thereafter. But that was not to be, either."

Knowing that the Writers' Guild would frown on a producer doing a script writer's job (or even the script editor's job), it was decided that the writing credit should be a pen name. Graham Williams wanted to use Richard Thomas, named after his own two year-old son. Graeme MacDonald (Head of Series and Serials), however, decided to allocate the BBC's own series pseudonym, David Agnew.

This multi-purpose name was used to disguise the authorship of a number of shows where a hefty writing involvement by the production office was required - notably on Hinchcliffe's **Target** series (the episodes BLOW OUT and HUNTING PARTIES), and on a **Play for Today** called HELLS ANGELS.

A look at the six scripts reveals the strain both men must have been under, writing them in such haste. Scripts five and six are predominantly brief and concise, even at key moments like introducing the Sontarans. The moment of confrontation between Stor and the Doctor is handled almost dismissively in a couple of phrases, ending with the comment: "the Demat gun is hurled from the Doctor's hand. It disintegrates".

Contrast that with this representative example of descriptive passages from earlier episodes:

"THE CASTELLAN'S OFFICE: As futuristic a location as we can find; sparse, chrome, glass and plastic, the sort of office the President of IBM might aspire to. There is one television screen and one small but, as will become clear, very effective command console, based on the sound principles of an electronic calculator together with the versatility of a computer terminal. Across the room, at a smaller desk is seated the Commander of the Guard. Ideally he should be separated from the Castellan by at least a glass partition - though this will be dictated by the location interior.

"Kelner, the Castellan, is a civil servant of which Livia or Lorenzo would be justifiably proud. Catherine de Medici wouldn't have given him house room, but then, she was a bit particular."

By mid-October, nearly a month late, the scripts were ready to be handed over to the director. Aware that a six-parter might create nore problems than a standard length **Doctor Who** story, especially in a season already delayed by "The Witch Lords' cancellation, Graham Williams had specifially asked for Gerald Blake as director.

Director

"I wanted Gerald Blake because of his sense of humour" says Williams. "He has the most wonderful gift of keeping everyone happy and smiling even during the most difficult of crises."

A highly-regarded series director, Gerald Blake had already done one Doctor Who, the 1967 Troughton story THE ABOMINABLE SNOWMEN. Credits thereafter included **The Expert** (3 episodes), **Softly Softly Task Force** (4 episodes), **Quiller**, **The Onedin Line**, **Out of the Unknown** (2 episodes) and **Survivors** (4 episodes).

A fortnight's first studio rehearsal period began on October 26th, a week later than filming should have commenced on "Killer Cats".

With their schedules totally disrupted, Williams, Blake and John Nathan-Turner had to consider how best to negotiate getting their show back on the rails, with the BBC imposed deadline looming that all **Doctor Who** production must be completed by the end of December 1977.

They had just about rebooked all their dates and departments (the only casualty being Roger Murray-Leach who was no longer available), when there was a strike.

Strike

Although nowhere near as serious nor as widespread as their 1978 and 1979 counterparts, the unofficial 'wild-cat' demarcation disputes which affected TV Centre in autumn 1977 blacked out enough studios on enough days to ensure severe disruption to studio scheduling.

Graham Williams explained to IN-VISION: "On each of the three years I did on **Doctor Who**, at exactly the same point in time (which was about mid-November), we would have the 'Crackerjack Clock' incident. That is a generic title for a dispute, in those days of some fourteen years standing, about demarcation as to whether it was the Props department or the Electrics department who turned on the clock to start the children's programme Crackerjack.

It occurred halfway through the pre-prep for THE INVASION OF TIME. The Planning people phoned up and said: 'We can't let you have the studio dates you want because we've got too big a backlog of Christmas shows queueing up. Neither can we offer you an extra option on filming'.

"What they could offer us, however, was one studio, one block on Outside Broadcast, and then our filming. But as things turned out, we were only able to get filming for about two days, as the film crew were needed elsewhere. The rest had to be rejigged onto OB.

"That effectively meant we had to rethink all our visual effects plans for the Vardans into something that could be done quickly on OB. And in those days, before you had access to things like Quantel and Paintbox, the number of effects you could do on OB was strictly limited. We hadn't even then cottoned on to the trick of doing post-production work in the gallery, which was a small bit of wool-pulling

John Nathan-Turner

told **IN-VISION**:

I'm sure that if Graham Williams and everyone else had had the time it would have been a very different show. But we weren't given the time. The sets were already designed and half built when they asked us to go on location. I enjoyed that as a challenge - being thrown a curve and somehow coming out of it. It was satisfying to see your sums add up when it was a situation out of the ordinary - something you'd not dealt with before. I enjoyed HORROR OF FANG ROCK in Birmingham, and doing STONES OF BLOOD on Outside Broadcast for the same reason.

It is relatively cheaper to do a six-part story, but I've never been very fond of them - except for THE TALONS OF WENG-CHANG. The way it used to be budgeted was that episode one was loaded. It bore the costs for the location work and all the facilities, so it was always expensive. Parts two and four were always the same cost, and cheap. And part three was loaded with the costs of the second studio session and that set of facilities (make-up, costume, and so on). So one was very expensive, three was middling expensive, and two and four were cheap. If you then had two more episodes, six was the same cost as two and four, and five was the same as three. So on average per episode, a six-parter was cheaper than a four-parter.

When I took over, Chris D'Oyly John had already costed the season at the same budget as the previous one. So I inherited the system, and we stuck with it.

Production

over the eyes of BBC management we achieved in my third series.

The effect on **Doctor Who** was a double blow. Not only could Blake not have the volume of filming that a six-parter normally warrants, but he was told he could now only have one of his three studio blocks; the first one commencing November 6th.

Graham Williams was given a choice: "BBC Planning did offer me another alternative - just don't make THE INVASION OF TIME and reuse the money elsewhere on the show. But I didn't want to do that. I really wanted to do the story, despite its problems."

On the plus side, the scrapping of two studio blocks was compensated by the offer of an unit for two weeks, using the new, lightweight cameras (see **IN-VISION** issue 3).

By the time all the new dates had been replotted, the schedule for THE INVASION OF TIME looked almost the total reverse of a normal **Doctor Who** production. Completion of rehearsals on November 5th would be followed by the first studio on November 6th, 7th and 8th. Then would come a week of filming commencing Monday 14th November, after which there would be a three week gap until December 5th when OB shooting would begin.

Planning around these dates was a logistical nightmare for incoming designer Barbara Gosnold. Unlike SPEARHEAD FROM SPACE, which had required only 20th Century Earth locations to be found in place of lost studio space, THE INVASION OF TIME needed complex, large-scale scenes inside the TARDIS as well as an array of futuristic corridors and chambers depicting the Time Lord civilisation on Gallifrey.

For the vast TARDIS interior, plus the transduction barrier generator plant, Graham Williams had imagined using the inside of a disused gasometer. However, where Terry Gilliam later succeeded for the torture chamber settings in *Brazil*, the Design department failed. No gasometers were available. Searching then for an acceptable futuristic substitute, production assistant Colin Dudley settled for a hospital which would at least offer the facilities of a large plant, furnace and cooling tower equipment.

Costumes

Dee Kelly produced a mix of original, copied and reused costumes. The Outsiders wore furry cloaks and jerkins, and cloaks were also added to the costumes for Leela and Rodan when they venture outside the Capitol. Leela's basic costume was a softer coloured suede-look than in previous stories.

The Time Lord and guard costumes were James Acheson's creations from THE DEADLY ASSASSIN. The only exceptions were those worn by Hilary Ryan (Rodan), James Arnatt (Borusa) and Milton Johns (Kelner), which were specifically tailored. The original Borusa costume was part of the Longleat **Doctor Who** Exhibition in 1977. Andred's costume changed throughout the serial: a 'metal' breastplate was added for the induction scene, and when he removed his tunic top he was revealed to be wearing the same sort of vest that the Doctor wore in THE DEADLY ASSASSIN.

The Sontaran costumes were also based directly on Acheson's original design. In fact, the original Linx/Styre costume is worn by one of the Sontaran extras in THE INVASION OF TIME. The main difference agreed between Dee Kelly and effects designer Colin Mapson was in the construction of the new collars and helmets. Unlike the first Acheson version, which was fibreglass, the new Sontaran headgear was cast using polyurethane foam, making the end result lighter and less claustrophobic for the artists. Stor's helmet was cast with an extra band above the collar-join and a forehead badge to denote his rank. Linx and Styre had both also had badges on their helmets, but less prominently embossed.

Stor's 'toad-face' mask was also cast using a more lightweight brand of latex rubber. This newer, thinner mask, enabled a finer grafting onto Derek Deadman's face, making speech easier and the headpiece less hot to wear. With his battle helmet on, Stor's voice was inaudible to the studio microphones, so all his helmeted lines were post-recorded and added during the dubbing stages of post-production. While wearing only the latex mask, Deadman did speak his own lines, but even these had to be treated afterwards to add a 'hissing' quality to the voice. While chasing people in the TARDIS, Deadman was also required to replace his helmet, albeit in rather an odd position.

The story is unusual in showing some shots close enough to reveal the Sontarans' eyes through the helmet eyeslits.

The Vardans, as seen initially, were only drapes of PVC sheeting, recorded against a blue ChromaKey backcloth and inlaid into scenes as required. This made it necessary to limit their amorphous lighting, and to install the ChromaKey equipment in a mobile OB rig. The materialised, 'human' Vardans wore stock costumes supplied by Bermanns, the theatrical costumiers.

Speaking at PanoptiCon 9, costume designer Dee Roberts said that in an early draft of the script the dropouts were cat people. This is out of keeping with Williams' and Read's contention that all Weir's script was dropped. But it may be that they liked and retained the Cat People as inhabitants of Gallifrey. This would explain why some early design drawings were made of the cat people. If this is the case, then the cat people were probably dropped as being too expensive and time-consuming to produce.

Visual effects

Ironically, the first bits of THE INVASION OF TIME to go into production were the model scenes, mainly because they were totally unaffected by the strikes. Wisely it had been decided to allocate two effects designers to this serial. One was Richard Conway, who handled the miniatures and special props (like the Demat Gun and a new set of staser guns) that could be pre-designed. The other was Colin Mapson, who supervised all the on-location work - effects that would include anything from exploding transduction barrier equipment to rigging Sontaran-eating plants.

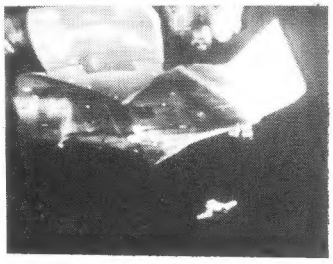
Other props for the serial included the Outsiders' bows and arrows (including target), communicators, Sontaran and Vardan equipment (including guns), Rodan's food "supplies", assorted TARDIS keys, and a big brown box stenciled 'K9 MII'.

Models

The Vardan spaceship was deliberately a big model, its framework a wheel cowling from a motor cycle. Having seen *Star Wars*, Graham Williams wanted to emulate, as far as possible, its opening shot of the big ship zooming over the camera, with a smaller vessel in view as well to give an impression of the cruiser's huge size.

Bray Studios was once again the venue for this filming, using the very expensive medium of 35mm film to give greater depth of field and a richer picture quality to the end product. In all, Conway's team were at Bray for two days over November 1st and 2nd. (The BBC documentation refers to all the model filming as being done on 16mm, not 35mm.)

A model shot scheduled for part four was dropped: this was of the Vardan cruiser hovering above the Time Lord city.

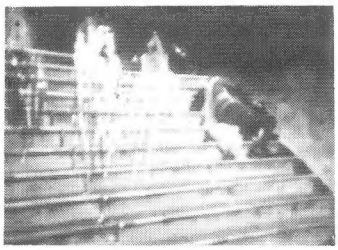


The Sontaran and Vardan spaceships

Electronic effects

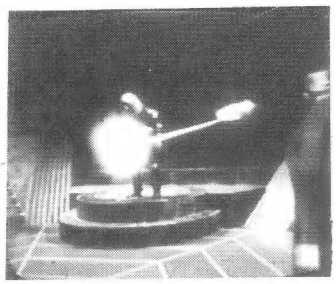
Electronic effects were confined to simple ChromaKey overlays: stasers, gunshots, the Vardan attack on Borusa, K-9's stun ray and the Demat gun effects were all achieved with overlays. To make the Matrix circlet rise up into the hands of Gold Usher as the Doctor awaits his investiture as President, both Gold Usher and the circlet prop were recorded against a ChromaKey background and superimposed over the Panopticon set.

The shimmering Vardans were ChromaKeyed onto all their shots. There is only one shot of a Vardan on film, monitoring the Doctor's work



The Vardans' initial form

The Vardan beam



The Demat Gun kills Stor

on the Gallifreyan barriers; this was achieved with ChromaKey after telecine transfer. The Vardans are rarely seen to move in their PVC form, though one is seen sitting down in a chair. Where a Vardan does move, to attack a Gallifreyan, the effect was achieved by panning the 'background' shot left while keeping the Vardan steady in the ChromaKey camera's shot.

The TARDIS being sucked into a black star was done with a simple reversal of the video picture (like the Dalek extermination effect) and wobbling a mirrorlon image.

Studio sets

Studio recording commenced the day after rehearsals ended, on Sunday 6th Novernber in TC8. With time an important consideration, Barbara Gosnold was instructed only to worry about one principal set for the studio days, the Panopticon. None of the original sets from THE DEADLY ASSASSIN had been kept, therefore everything had to be built from scratch, although reference photographs from that story did exist in the Design department. In the event, Gosnold's Panopticon was very similar to Murray-Leach's original creation, although it had additional structures, like the hexagonal main entrance arch.

The President's podium was recreated, as was the idea of an upper gallery. The walls and columns were vertically aspected and were painted the same colour - although on the day, studio lighting made the sets look more brown than green.

Sound

The filtering used to create Stor's voice made it impossible to use the same background atmospheric sounds as had been used in THE DEADLY ASSASSIN; the upper level hissing sounds were too similar.

Among others, special sounds were required for the following: the 'crinkly' Vardan noises, the Matrix attack, Rodan's forcefield, the alarm system, celebration chimes, various doors opening and shutting, curtains raising, explosions, welding, keys failing to open the TARDIS door, gunshots, the Sontaran ticking grenade, and the usual panoply of Gallifreyan equipment. The TARDIS dematerialisation noise is heard almost completely at the end of the story.

Kelner and Stor in the President's office

On location

With studio recording complete, the next destination for the cast and crew was Redhill to begin the exterior shooting. The unit arrived there on Sunday November 13th to begin preparations for filming next day. One team was required to start work preparing rooms and corridors at the hospital for shooting (such as fitting sugar glass into a door window - to be smashed by Stor as he breaks into the TARDIS sick bay), while another team headed off to the nearby sand-pit to convert it into the Outlanders' settlement.

The first scenes to be shot were the sand-pit ones, all of which were done on film. To try and give this exterior location something of an alien feel, a filter was fitted to the camera to give the lighting a yellowish tinge.

One idea dropped due to time was a scripted glass shot of the Gallifreyan domed city with Rodan and Leela photographed in long shot running away from it along a stretch of moorland. Because the production team had hastily reworked their schedules, there was no time to hire a matte painter to do this picture.

The next scene to be shot was K-9's destruction of the transduction barrier mechanism. This was all shot in the hospital boiler house with an Effects department control panel supplied, wired for pyrotechnics. One shot Gerald Blake particularly wanted to do was of K-9 turning to fire. The split level of the boiler house enabled Ken Westbury to site his camera low enough down so that he could get an eye-level shot of K-9, rotating like a gun turret, before firing.

For this story K-9 was operated by Nigel Brackley, the man who, with Mat Irvine, would be most known in years to come for this Doctor Who job.

The remainder of that week at Redhill saw material shot predominantly for the episode six scenes inside the TARDIS. If Graham Williams had been able to realise his initial dream, these would have been the gasometer interiors. But as events transpired, various tunnels, lift shafts and stairwells had to make do instead.

One difficulty the team had to overcome was shooting the TARDIS control room interiors on location. This meant taking the stock TARDIS set (doors, walls and console) down to Redhill and finding a suitable room for it that could take its size. The Film Diary lists the actual location used as a "Sick Room". This presumably furnished the necessary height, but the set still needed to be lit from the sides, rather than from above, hence the unusual appearance of shadows inside the console room (for example, Stor's distinctive shape cast onto the scanner screen).

On the final day, Friday, the unit moved back to London, to Hammersmith where all the TARDIS scenes in the basement swimming pool and changing rooms of British Oxygen's headquarters were filmed (including Borusa relaxing by the pool with a long drink and a copy of the Daily Mirror with front-page coverage of the sinking of the Titanic).

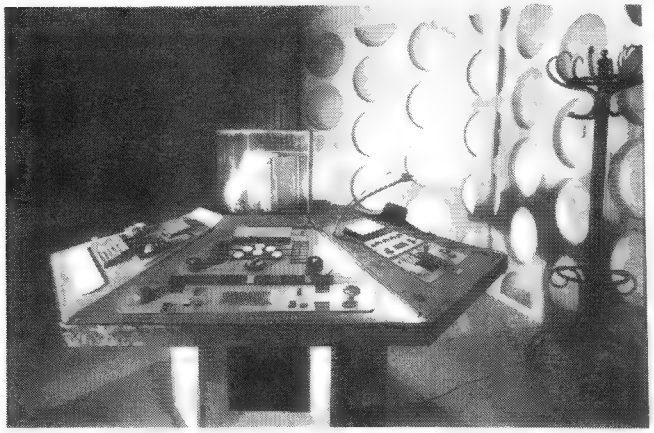
During the two weeks following completion of block one location shooting, the Design Department had its work cut out to get everything ready for block two. It had been agreed that Redhill hospital would again be the location. There was not enough time to find and use any other venue. Because block one mostly featured scenes inside the TARDIS, it did not require much location redressing .

Block two, on the other hand, would mainly feature rooms and corridors in the Time Lord city, and that meant trying to match the architectural style of what had already been recorded in the studio.

On Monday 5th December the cast, crew and an OB unit moved back down to Redhill. Budget allocation would not run to allowing the design team to set up over the weekend, so the process of making hospital rooms, corridors and wards look Gallifreyan (using pre-fabricated sets) could not begin until Monday morning.

To overcome this logistical headache, the unit concentrated first on

Production



The TARDIS - note the microphone via which the Doctor talks to K-9 when he is 'plugged in'

shooting material that did not require much set redressing. Hence the first day concentrated on shooting the TARDIS workshop scenes in the morning (in reality, the hospital's own metal workshop, redressed with such exotica as black plastic binbags). Then, in the early afternoon, scenes were recorded in the TARDIS art gallery, which merely required a few paintings to be hung in a basement corridor.

Block one had used sites away from the main hub of hospital activity, but block two saw the team shooting much closer to the wards. This severely limited the recording of scenes just to short bursts because hospital life had to go on. Furthermore, according to Louise Jameson and Gerald Blake, they were further hampered by the nearby presence of roadworks, a railway siding and an operating airfield. For this reason, all the OB Gallifrey interior shots are very short in duration and the rapid intercutting in these scenes is noticable.

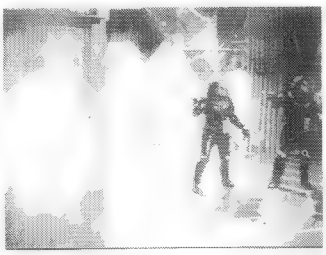
The President's lead-lined room was provided by Visual Effects, not the Design department. These lead wall panels, designated as a special prop, were provided by the Trading Post company, who used a variety of alloy car wheels set inside a giant vacuum-former to cast slabs of plastic into the required shapes.

Two rooms were set aside for the unit during the first week. The usual pattern was that, while the camera team was shooting in one room, the designer's team would be redressing the set in the other. Both rooms had to double for the President's room (lined and unlined), the Chancellor s room, Rodan's room, and Kelner and Andred's room.

After a weekend's break, Gerald Blake's crew resumed shooting on Monday 12th December. Aside from some scenes which used the hospital's conservatory, all that week's recording took place in variously redressed corridors on the second floor. The unit did get one half day off, however. On the Wednesday afternoon silence for recording was made impossible by a children's party being staged at the hospital. The crew stood down while Tom Baker and Louise Jameson were swept away for tea and cakes.

Shooting completed on Friday December 16th. This was Louise Jameson's last day with **Doctor Who** and, reportedly, she was allowed to keep her Leela costume when she left.

Leaving **Doctor Who** gave Louise Jameson more time to pursue two



interests in life, stage acting and prison visiting - interests she often combined by teaching drama groups at prisons. Among the many prisoners she coached at that time was a young man named Leslie Grantham, later to earn fame himself as 'Dirty' Den Watts in BBC television's **EastEnders**.

To complete production two gallery only days were arranged at TV Centre so that telecine transfer of film to tape could be made, Dave Chapman's electronic visual effects could be added and the beginning and end credits added to each episode.

So complex had been this story's production that an extra gallery-only day had to be booked unofficially for January 4th.

Music

Music was performed by six musicians, conducted by Dudley Simpson. Simpson once again made effective use of organ music, as he had in THE DEADLY ASSASSIN. (The location of the organ is not known, cf. IN-VISION issue 18). Apart from regular incidental music, the Doctor whistles Colonel Bogey while walking down a TARDIS corridor in part six.

Transmission

By contract, certain people on film teams and OB units rate an on-screen credit for their work. Because THE INVASION OF TIME had used both, extra length credits were needed at the end of episodes three, four and six. This also required using almost the "full" **Doctor Who** theme music, the first time it had been used to close an episode since 1972.

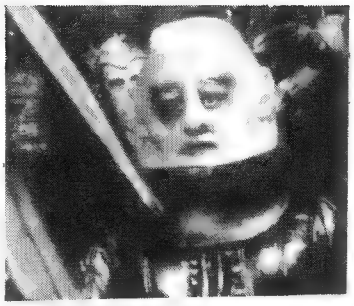
THE INVASION OF TIME brought the fifteenth season to a highly-rated close. Although work on this story had left Graham Williams (in his own words) "desperately tired", he was proud that it did so well. In the early eighties, when the video boom occurred, Williams was approached by BBC Enterprises with a view to releasing this story in a shortened form on tape. The scripts were edited to fit a suggested 90 minute format, but the project was pulled in favour of PYRAMIDS OF MARS.

Trivia

Cast: Neither Baker nor Jameson liked Leela's exit. Graham Williams had hoped to persuade Jameson to stay on, having been advised of her intention to leave earlier in the year.

Louise Jameson says she asked for the sequence in part 3 where she and Andred hold hands to be added to prepare for the ending.

John Arnatt (who played Borusa)



says he saw Borusa as "the true intellectual... with the intelligence to acquire knowledge and the wisdom to apply it - almost godlike... A statesman, not a politician." (*TARDIS* 8/2).

Production: Location recording had to be done in swift bursts, as the nearby railway sidings, roadworks and airport made sound recording without interference quite a problem. At the Hammersmith Baths location for the TARDIS bathroom, Stuart Fell was asked to improvise some action sequences.

Script: Graham Williams and Anthony Read intended originally that the Doctor would have resigned as Lord President.

Acting: Tom Baker looks into camera twice this story. The first is when he comments, on trying to escape from a locked room, that not even the sonic screwdriver can help him this time. The second is at the end of the story, when he pushes the boxed K-9 mark 2 into the console room, and grins.

The TARDIS: When Rodan is working on the TARDIS (in part 5), it groans - apparently in the Doctor's voice. When the TARDIS lands, the light on its roof remains lit.

The TARDIS ancillary power station is disguised as an art gallery. It contains a number of famous paintings (although not the *Mona Lisa*, as far as we see) - the disguise mechanism for example is hidden in the *Venus de Milo*.

The TARDIS can have access to the same room from several different directions (for example doors leading

Milton Johns, Tom Baker, Stuart Fell, Christopher Tranchell, Gerald Blake & Derek Deadman at BOC

off in different directions from a corridor). Borusa suggests that the Doctor should stabilise his pedestrian infrastructure.

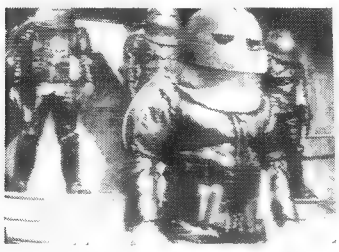
'We also learn that nobody can reactivate the TARDIS if the primary refraction tube has been removed from the fail-safe controls.

The Doctor: Rodan is hypnotised by the Doctor, so that she can complete the Demat gun. The Doctor is also able to put himself into a defensive, self-induced cataleptic to avoid the sudden, unexpected attack on his conscious mind when he first accesses the Matrix and finds the Vardans have already invaded it.

Unfounded fan rumours: Supposedly, because of the strike, the ending had been rewritten and simplified, and originally the Sontarans had been forced to surrender to the Doctor. This odd thought may have been prompted by studio rehearsal pictures of Sontarans kneeling in front of the Doctor. In fact, these are stills of the sequence where Borusa plays the ceremonial induction chimes fifty times louder than usual to stun the Sontarans. Fans sometimes talk also of the "missing" Sontaran who enters the TARDIS but who doesn't leave or get killed; in fact, only two Sontarans actually enter the TARDIS, and the Doctor kills them both with the Demat gun.

Around this time, the first rumours that Tom Baker wanted to leave the series were heard.

The Sontarans: This was the first story to feature more than one Sontaran in the same place at the same time, and the first to feature a Sontaran speaking part not played by Kevin Lindsay (who had died). To date, it is only the third of four Son-



taran stories; as such, it was the story which re-established that Sontarans have six fingers (THE TIME WARRIOR, THE TWO DOCTORS), not ten (THE SONTARAN EXPERIMENT).

We learn that a classic Sontaran fleet formation is an arrowhead, arrow wings and arrow shaft, and that the Sontarans can multiply at the rate of a million every four minutes.

The Vardans: The coordinates of the Vardan source planet, from Gallifrey, are vector 3052 alpha 7, 14th span. It is wise to remember however that, although the Vardans were removed from the Matrix by K-9's modulation rejection pattern, the story does not confirm that the Doctor ever got round to jury-rigging a time loop with the Matrix to confine them there.

From the appearance of the post-ASSASSIN, rebuilt Panopticon's redesigned cover over the Eye of Harmony (on which the President stands for his induction), it seems that Gallifrey is one of a system of six planets revolving around one sun.

Time Lord technology: Their medicine includes the powerful "deranger dose", and their communicators look like coloured ping-pong balls. The Chancellor has a personal defence shield (battery-operated) in a pendant around his neck. Gallifreyan security recognise an incoming TARDIS by its molecular patina, and the Capitol security levels are Green Level, Amber Alert and Red Alert. The Amplified Panatropic Computer (the APC Net which the Doctor entered in THE DEADLY ASSASSIN) is, we discover, "only a small part of the Matrix". The Matrix as a whole offers the President "more power than anyone in the known universe", and is "the greatest honour Gallifrey can offer". The President becomes a part of it as it becomes a part of him. Perhaps this is one reason why the Doctor of recent years has been so much more knowledgable than some earlier incarnations.

Time Lord life: Time Lord research has to be authorised if it involves going away from Gallifrey. At the time of the story only two Time Lords are on authorised leave. Unauthorised use of a time capsule has "only one penalty". Time Lords can eat supplies in the form of shrink-wrapped coloured pills, as Rodan explains to a disbelieving group of Outsiders. (Rodan and Presta are the first female Gallifreyans since Susan.)

K-9: Gallifreyan patrol stasers do not operate in a TARDIS relative dimensional stabiliser field, but this doesn't hamper K-9's stun gun - though in one shot the stunning ray does appear to shoot straight out of the top of the dog's head. K-9 stayed behind on Gallifrey for several reasons: he "wanted" to stay with Leela, and Andred wanted to make him a sergeant; it would probably be awkward to have a constant companion who knew the contents of the Matrix; and the next season would introduce a much quieter model.

Continuity

The Doctor makes special arrangements for Leela to attend the induction ceremony (he had to leave Sarah behind).

The TARDIS still has a complex trimonic locking device (actually a Yale key stuck into a plastic block), and breaking-in requires a set of cypher-indent keys.

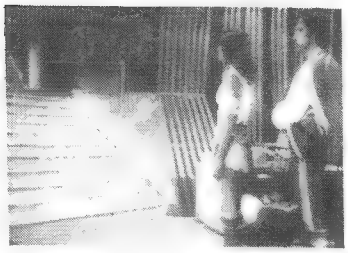
The Sash of Rassilon is the same as the one the Master wore when he fell into the chasm. The Sash protects the wearer from being sucked into a parallel universe (DEADLY ASSASSIN) - perhaps it helps the Doctor avoid being sucked into a black star (end of part 5 of INVASION OF TIME).

The Outsiders (who include Nesbin, Presta, Ablif and Jasko) are never called Sheboogans, though some fans have made a case for this derogatory nickname (by Spandrell) to be applied to them. The Outsiders quickly recognise Leela as an alien, perhaps because they were once themselves Time Lords.

Spandrell's absence as Castellan is never explained, nor is any explicit reference made to the events of THE DEADLY ASSASSIN, excepting the Doctor's election by default.

One continuity anomaly appears to be the Great Key. In THE DEADLY ASSASSIN, Engin describes it as an "ebonite rod carried by the President on ceremonial occasions. But its actual function, if it ever had one, is a complete mystery". The Master uses it to open the Panopticon floor to reveal the Eye of Harmony. In THE INVASION OF TIME, the Great Key is an ordinary mortice-lock key. (The President does receive a new device, the Rod of Rassilon, which looks suspiciously similar to the original Great Key.)

In THE DEADLY ASSASSIN, the Great Key was one of the artefacts kept in a display case in the Panopticon. In THE INVASION OF TIME, it is revealed that Rassilon arranged that only the

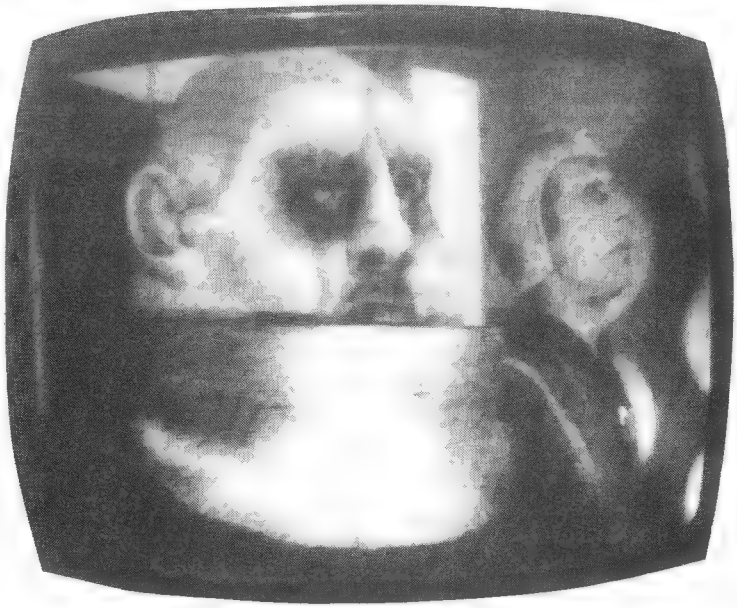


Chancellor know the whereabouts of the Great Key, and that it is the duty of each new President to search for it.

Terrance Dicks tries to account for these inconsistencies in his book, *Doctor Who and the Invasion of Time* (1979). On page 33: "The Key of Rassilon had been stolen by the Master, and he had escaped with it after the failure of his attempt to destroy Gallifrey."; and on page 112: "'The Great Key of Rassilon, lying unguarded in a museum?' The Doctor shook his head. 'That was a facsimile, a lesser key. Good enough for the Master's purposes - but not the Great Key itself.'"

Thus does the Doctor, in the book, become the first President since Rassilon himself to hold the Great Key. It is last seen lying on the floor of the Panipticon close to the unconscious Doctor. Many fans believed, on hearing advance information of season 16's umbrella theme, that this was also to be the Key to Time.

Because the Chancellor alone knows the location of the Great Key, and Rassilon intended that no President should know of its whereabouts (until, presumably, the Doctor), it implies that in THE DEADLY ASSASSIN the President and Chancellor Goth both knew that Goth would not be the new President. "There are some names here that will surprise them," says the President of his resignation honours scroll in that story - again, presumably knowing that the Doctor was to be his successor, because of the Presidential benefit of access to the Matrix and to Rassilon. □



Strike One

THE *Crackerjack Clock* strike of autumn 1977 halted TV Centre programme-making intermittently, but it did not affect all the production departments. Neither did it financially affect the Corporation to the extent where even contingency plans could not be afforded.

In 1979 both BBC and ITV would face pay and demarcation disputes that would fully black out their studios for days and even weeks on end. The BBC weathered that dispute better than its commercial rivals and was able to keep broadcasting. The independent stations, in a rare display of unilateral action, chose to shut down their entire network until the dispute was settled, leaving viewers with blank screens for several weeks.

In his interview in issue 23, former **Doctor Who** Production Unit Manager George Gallacio mentioned the BBC strike fund, a resource some programme makers could access when their productions were halted by industrial action. To a producer it was rather like drawing on an insurance policy to provide extra funds so that, where feasible, the director could carry on making the programme, albeit not necessarily in the originally-designated studio. By a strange twist of fate, it was the initial scripting problem on 'The Killer Cats...' that created the environment where **Doctor Who** was able to survive the cancellation of two of its studio bookings.

When Anthony Read and Graham Williams took to their typewriters to write THE INVASION OF TIME, they already knew they had lost two thirds of their studio allocation. By accessing the strike fund they might be able to rebook and pay for technical and production facilites to do the show elsewhere. But the onus would still be to have scripts that could be realised mainly outside the studio environment.

Thus Graham Williams' burdens were not only to write a six-episode drama in one week. He also had to be sure that the 150 minutes were recordable; a consideration that would have doomed UNDERWORLD and THE INVISIBLE ENEMY with their critical dependencies on complex ChromaKey work.

Set design was also a critical area. Any on-location sets had to be kept simple. Valuable time and money would have been wasted if a complex set like the Panopticon had to be disassembled, moved and re-erected.

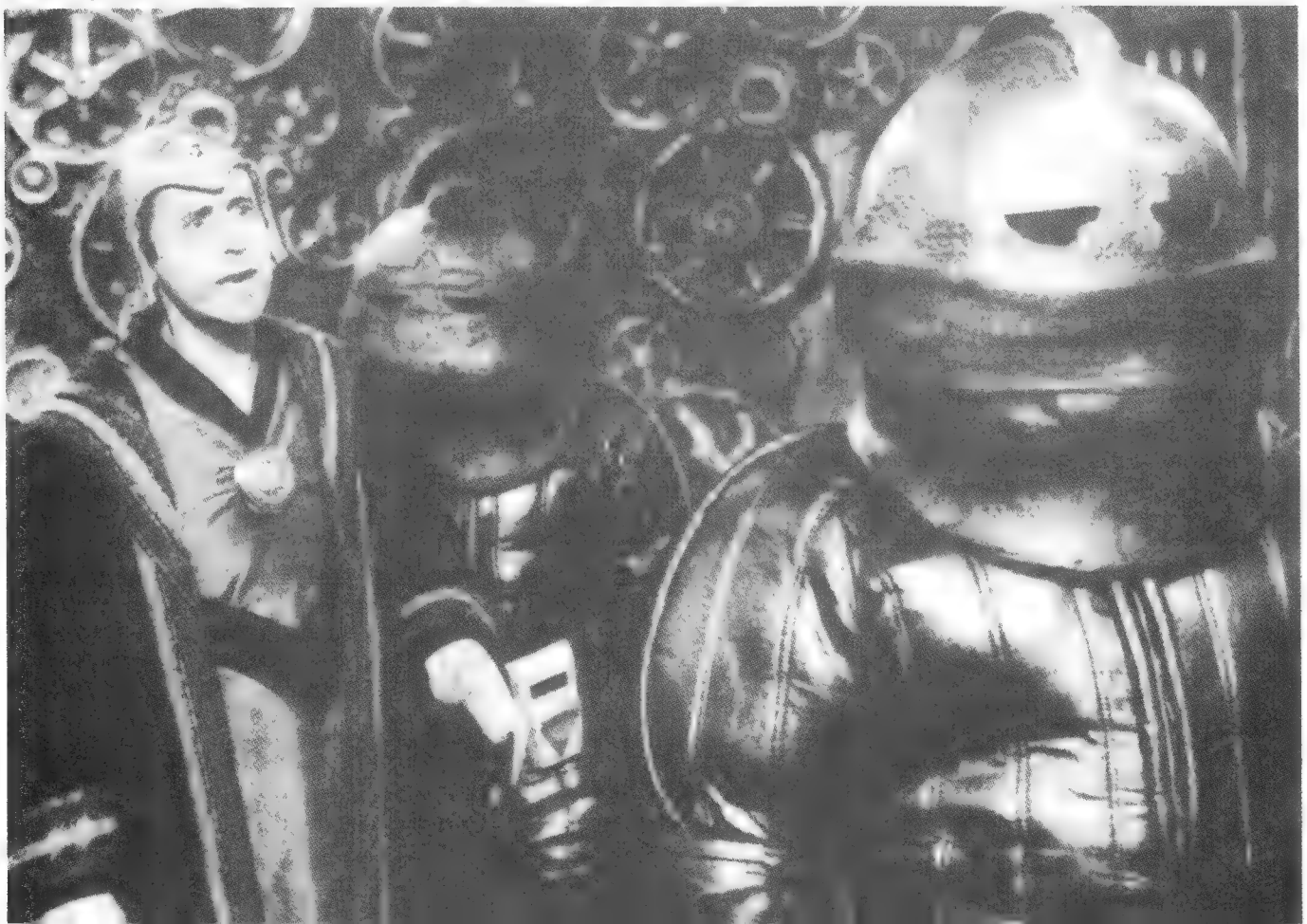
THE INVASION OF TIME managed a tremendous juggling act. The one studio block available was used to house the complex Panopticon set, and the number of scenes based in it were timed so that they could all be recorded in the three days available.

Location work was more tricky. The gasometer interior Graham Williams visualised for the TARDIS was not possible. With budgets still very tight, even with the strike fund and the bonus of a six-episode length story, the only practical avenue left was to make more use of the Redhill locations originally chosen for the Gallifrey moorlands and the Transduction Control Centre.

One further complication was the added demand for film teams by the many other BBC productions similarly faced with overcoming loss of their studio space. For that first location

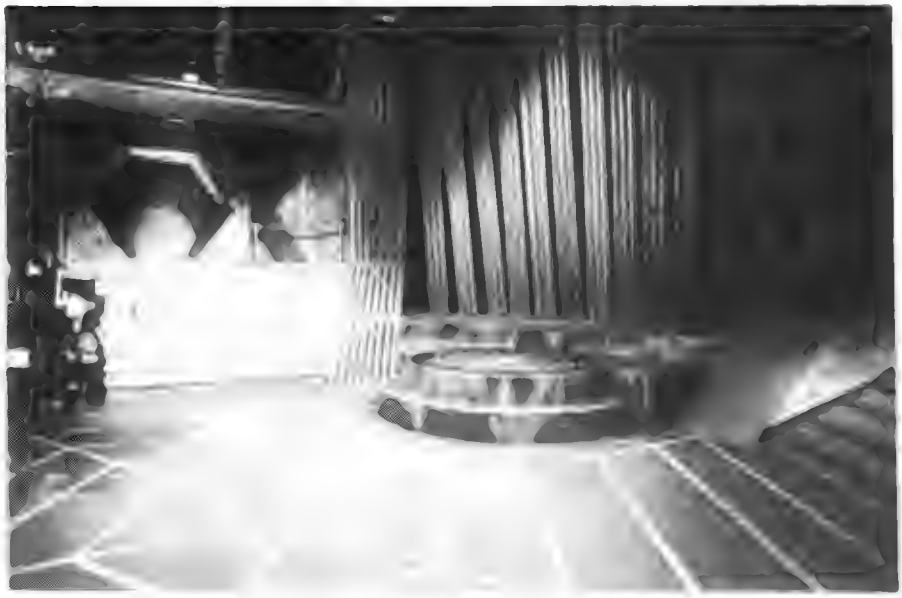
Gerald Blake should have had Ken Westbury's film crew all week. Fairly late on in the planning stage, Williams was informed he could only have a film crew for three days: Monday, Thursday and Friday. The best that could be provided Wednesday and Thursday was an Outside Broadcast facility. Even with

Kelner (Milton Johns) and Stor (Derek Deadman) on location



Listed below is a summary of the key dates when "The Invasion of Time" was made. It gives an idea of just how much was done in a relatively short space of time, and an indication of the extreme precision required to keep idle time to a minimum.

their newer, lighter cameras, they were restricted by the need to worry about their cabling back to the control van, and the time it re-cable between locations. This limited further the number of scenes that could be shot in a day. The only consolation was that OB did provide more cameras and so any scene could be recorded in fewer "takes" than with a conventional film set-up with one camera. □



The Panopticon set at TV Centre

DATE	MEDIUM	LOCATION	KEY SCENES
Wednesday 26/10/77 till 5/11/77	-	BBC Rehearsal Suites, Acton	Rehearsing all episodes
1 & 2/11/77	35mm film	Bray Studios	All model work
Sunday 6/11/77 till 8/11/77	Studio VT	TC.6 at TV Centre	Panopticon & Vardan bridge
Sunday 13/11 /77	-	Unit to Redhill	Setting up
14/1 1 /77	16mm film	Laporte Industries Sandpit	Outlanders settlement
15/11 /77 AM	16mm film	"Laporte" Sandpit	Settlement & moorland scenes
15/11 /77 PM	16mm film	St.Anne's Hospital Redstone Hill	K-9 blows up barriers
16/1 1 /7 7	OB VT	St.Anne's lift, stairs & tunnels	"Brick" TARDIS stairs & corridors
17/11/77	OB VT	St.Anne's corridors Unit back to London	Part 6 TARDIS corridors
18/11/77	16mm film	British Oxygen H.Q Hammersmith Broadway	Pool, changing rooms, corridors
Monday 5/12/77	OB VT	St.Anne's metal workshop & basement	TARDIS workshop & art gallery
5/12/77 PM	OB VT	2nd floor room	Rodan's room; Kelner's office
6/12/77	OB VT	2nd floor room; 1st floor room	President's office (unlined); Chancellor's office
7/12/77	OB VT	1st floor room; 2nd floor room	Chancellor's office; Kelner's office
8/12/77	OB VT	2nd floor room; 1st floor room	Kelner's office; Lead-lined room
9/12/77	OB VT	1st floor room	Lead-lined room
12/12/77 AM	8 VT	Conservatory	TARDIS conservatory
12/12/77 PM	OB VT	2nd floor corridors	City corridors
13/12/77	OB VT	1st/2nd floor corridors	City corridors
14/12/77	OB VT	as above (AM only)	City corridors
15/12/77	OB VT	as above	City corridors
16/12/77 AM	OB VT	as above	City corridors
16/12/77 PM	-	Unit back to London	-
Sunday 18/12/77	Studio VT	TC 3	TK transfer & effects
21/12/77	Studio VT	TC 3	Effects & credits
4/1/78	Studio VT	TC 3	Final post-production

The Matrix

CRAIG HINTON examines the mysteries of the Time Lords

AFTER the mythological cornucopia that was THE DEADLY ASSASSIN, snippets of Gallifreyan history came thick and fast in succeeding stories. Having seen the Time Lords stagnating amidst the out-dated trappings of past glories, it was nice to hear a few tales about 'the good old days'.

Whilst meandering through the convolutions of his own mind in THE INVISIBLE ENEMY, the Doctor points out the super-ganglion that should have linked him to the 'Time Lord intelligentsia'. Whether this is some natural telepathic network is not made clear, but the fact that he could be forcibly disconnected from it suggests that it may be some link into the APC Net.

Borusa and the Doctor

For some strange reason, the Doctor and Leela take an entirely unnecessary jaunt in the TARDIS during IMAGE OF THE FENDAHL, a journey whose only purpose seems to be to pad out the episode. However, we do learn that the Time Lords, shocked out of inaction by the sheer horror of the Fendahl, blew up its home planet and shrouded it in a Time Loop. Of course, if THE WITCHLORDS had been made when planned, we may have also heard of bowships and Great Vampires, and the Policy of Non-violence. But that would have to wait.

At the edge of the Universe, the Doctor encounters the Minyan RIC. It is also one of those rare occasions when the materialisation noise is audible - and in this case, recordable, revealing the TARDIS to be one of the 'Timeships of the Gods'. It transpires that the Time Lords were originally quite a philanthropic lot, bestowing Gallifreyan gifts and favours to all and sundry. However, their contact with the Minyans was less than successful. In trying to accelerate the cultural evolution of the Minyans, the Time Lords accidentally forced the race to suicide, a fact that left the Time Lords so guilty that they left the cosmic stage forever, declaring a policy of non-intervention to stop such a thing ever happening again. Not that that really stopped them, of course.

Before their annihilation the Minyans were given the ability to regenerate. Unlike the natural metamorphosis exhibited by the Time Lords, this appears to be an artificial *rejuvenation*, akin to the technique stolen from Gallifrey by Mawdryn and the Kastrons. So how natural is Time Lord regeneration?

However, all these teases simply served to whet the appetite for the main attraction: THE INVASION OF TIME. For the second time in a year, we would return to Gallifrey.

In many respects, the Gallifrey of INVASION OF TIME resembles the Gallifrey of ASSASSIN Yet it seems more modern - almost as if Habitat had been given the contract to renovate the Capitol after the Master's little earthquake. Indeed, the Capitol seems even more technological than the starship-like chambers of THE THREE DOCTORS - Perhaps the Doctor's criticism of their equipment in ASSASSIN did not go unheeded.

The role of the High Council, and those of its members, are fundamentally the same as in ASSASSIN. However, it is obvious that the rituals and ceremonies that seemed to bind the Time Lords are even more tortuous than earlier suggested. The Doctor is able to assume the position of President without any resistance - simply because the Constitution states that he is the rightful contender. Later stories perhaps show more flexibility, since his second reign as Lord President is cut short when he is de-

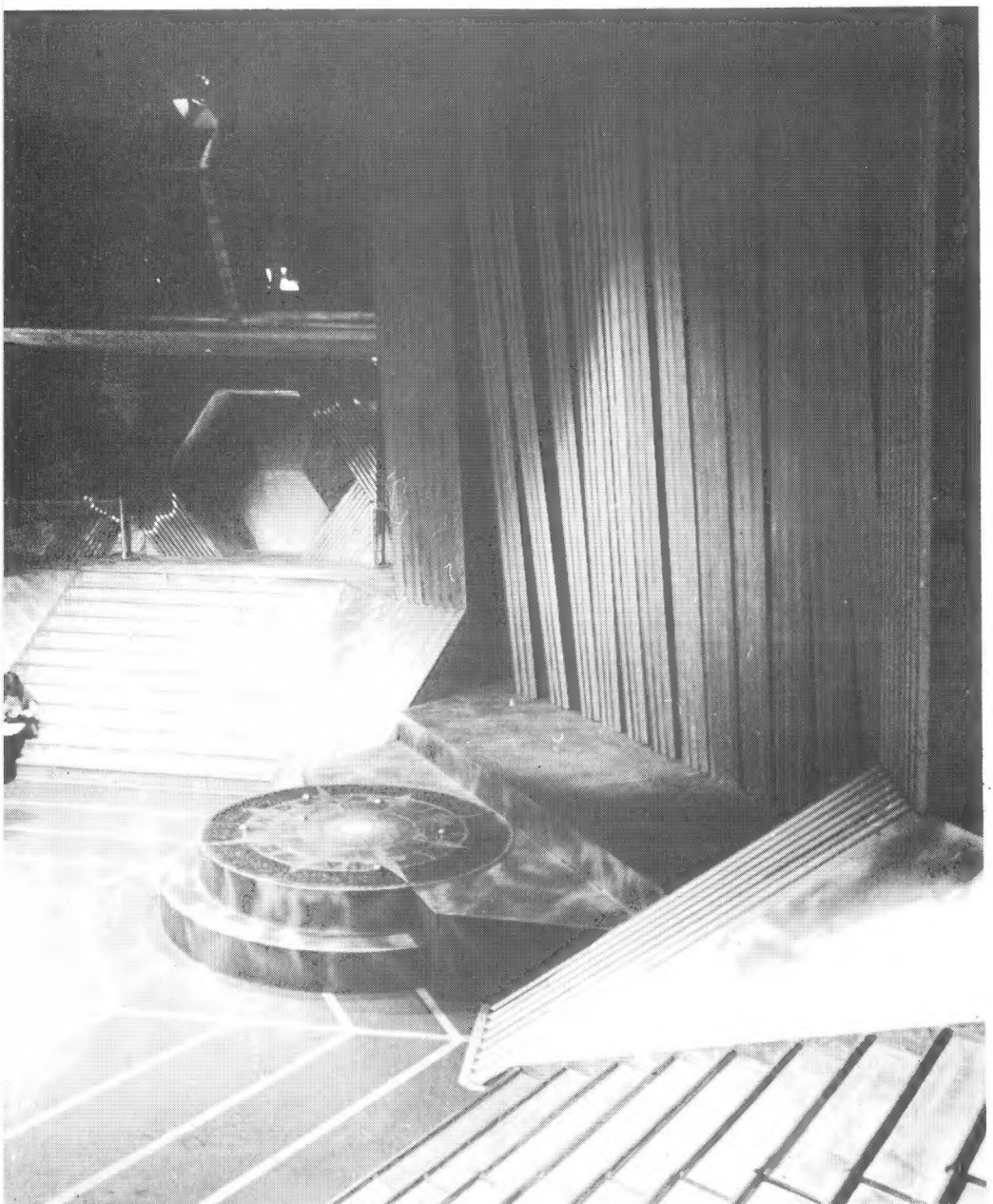
The Doctor and Leela arrive to a guard of honour

posed. Borusa, who has assumed the roles of both Chancellor and Acting-President, is well aware that, since the High Council was not quorate at the time of his appointment, he is no more than a pretender.

The position of Castellan, however, has undergone a more radical shift. Spandrell was a policeman, a Chief Constable if you like; Kelner and his successor appear more like Ministers of State. Castellan is now a Council position - indeed, third in line to the Presidency, if Kelner is to be believed.

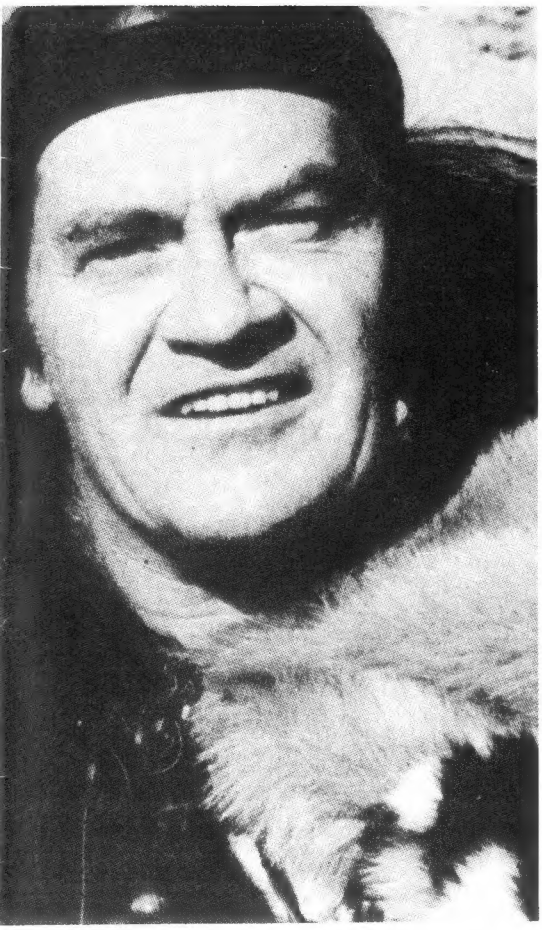
Perhaps the most radical evolution comes with the Matrix. In ASSASSIN, we were introduced to the APC Net, an electro-chemical repository of knowledge capable of logical prediction. In THE INVASION OF TIME we discover that the APC Net is but a small part of what is known as the Matrix - "the sum total - everything. All the information that has ever been stored, all the information that can be stored." All Time Lords are linked to it at the moment of death, when their minds are added to the massed ranks of all the other Time Lords stored within. The President himself is linked to it at inauguration, and can use its tremendous powers throughout his reign. One wonders, therefore, why the retiring President in ASSASSIN was not warned of his imminent demise.

The Panopticon - note the planetary system on the dais



At his own inauguration the Doctor is rejected by the Matrix - because the Vardans have hacked into it. And yet (according to Terrance Dicks' novelisation) he was warned of the Vardans' conquest by a telepathic message - from the Matrix. It is as if the Time Lords are ignorant of the full power of their computer. Perhaps, since there was no President, no one of the High Council entered the Matrix to check on it. Along with Rassilon's Star, here is another example of unimaginable technology left lying around, only half-understood. However, a later story - concerning an earlier Gallifrey - tells of the Time Lords' vicious revenge when they discovered thieves in the Matrix. Maybe the Time Lords aren't as soft as they might at first appear.

Talking of Rassilon, we are shown many more of his wonders in THE INVASION OF TIME. Those of us who were getting concerned that a storehouse of marvels like Gallifrey was just asking for trouble are reassured: the planet is protected by not one but two force barriers. The Transduction Barriers seem to be nothing more than a means of stopping things materialising, such as TARDISes or Vardans. The Quantum Forcefield,



Presta and Nesbin

created by Rassilon himself, is much, much more. Drawing power from, and linked to, the Eye of Harmony, the Quantum Forcefield protects Gallifrey from physical assault. It seems to have been in place, without removal, since the Old Times. And, considering the trouble that Kelner and his Sontaran chums had trying to lower it, it seems to have been designed to remain in place in perpetuity.

Not content with the Sash and the Rod, Rassilon also created the Great Key, which, in some mysterious way, appears to embody the whole power of the Time Lords. Why their whole power is needed to create the Demat gun (whose effect is remarkably similar to what the Time Lords did to the War Lord in THE WAR GAMES) is never adequately explained, but Borusa hints at the fact that, without the Great Key, no one can dominate time itself - hence the fact that only the Chancellor is permitted to look after it. But what happens if the Chancellor becomes President? Does the Matrix remove their knowledge of the Key?

Talking of the Sash, wasn't it lost down a ravine, along with the Master? And considering its original purpose was to prevent the Lord Rassilon from falling into the Eye of Harmony (a Black star) it seems remarkably incapable of stopping the TARDIS from doing exactly that! Perhaps it was damaged.

Whether the Sontarans were punished for being wicked with a fusion bomb is never mentioned. But the Vardans' fate is quite another matter. In keeping with tradition - the Aliens of THE WAR GAMES, The Fendahl - their home planet is imprisoned in a Time Loop.

By the end of THE INVASION OF TIME, our view of Rassilon is of an even more god-like figure, setting up a society that would continue for ten million years in his image. And as the character of Rassilon is made more impressive, it cannot help but rub off on his people.

Unlike the unexpected about face of ASSASSIN, the Time Lord mythology of THE INVASION OF TIME builds upon what we know about them - especially Rassilon. THE DEADLY ASSASSIN nudged our view of the Time Lords onto a slightly different, but consistent track. THE INVASION OF TIME, along with every other Time Lord story for the next decade, would reinforce our beliefs. The people who bemoaned the Time Lords' fall from on high could watch them regain their past glories. □

Artwork: Mathew Homewood